

## THE SYMPHONY ORCHESTRA

## SECOND DAMROSCH SUNDAY AFTERNOON CONCERT.

Programme of Dvorak Music, including the American Symphony—Misses Sassard Sing Duets—Acoustics of the Hall Appear to Upset Balance of Orchestra.

Despite the loving care with which all mention of Antonin Dvorak's doings in America is excluded from the new edition of Grove's "Dictionary of Music," it seems altogether likely that the symphony which he wrote in this country and in which he strove to embody some of the thoughts aroused in him by a study of the United States will continue to please people on this side of the Atlantic. At the second of Walter Damrosch's Sunday afternoon concerts, which took place yesterday in Carnegie Hall, this composition was the second and principal number on the programme.

The excellence of the material in the New York Symphony Orchestra was well displayed in the performance; but there are grounds for debate with Mr. Damrosch as to some of his tempi and nuances. However, most debates lead nowhere, and this would probably be one of that class. Mr. Damrosch seems to feel fast things very fast and slow things very slow, and as they most conveniently say in England, "There you are."

There can be no sound objection to playing the first movement with proper animation, but when the ensuing development is so hurried that it loses its clearness the tempo is wrong, for lack of clarity cannot be laid at Dvorak's door. There can be less objection to some exaggeration of the slowness of the slow movement, for it will bear it, but some the less it gains in atmosphere when taken at just the right speed.

Throughout the symphony there was a want of balance in the orchestral tone. The English horn in the slow movement was much too loud and in several places the violas came on above the other strings.

The horns and the remainder of the brass were not agreed in the matter of force in more than one passage. Whether these defects were actually caused by the players or by tricks in the acoustics of the auditorium it is impossible to say. Mr. Damrosch is not a drifter, and he is behind his orchestra, and it is so formed as to partly enclose the brass. The beautiful softness of the trumpets, trombones and tuba may possibly be the result of the erection of this screen, but on the other hand it may be the disturber of the balance. Whether or not this is the case can only be determined by further experiment. The acoustics of Carnegie Hall have long troubled conductors, and Mr. Damrosch at any rate deserves credit for making an attempt to conquer them.

The solo feature of the concert was the singing of duets by the Misses Eugenie and Virginia Sassard, who have found much favor in Great Britain. They were heard in Dvorak's "Klänge aus Mähren" and showed individual taste and skill as well as excellence in their ensemble. But neither their voices nor the character of their performance was suited to such a large auditorium. They would doubtless be heard with more pleasure in a chamber music concert or in a drawing room.

The first number on the programme was Dvorak's overture, "Carnival," the second of the series of three, with opus numbers 91, 92 and 93, and having a certain amount of them. It was rightly played. After the duets the orchestra was heard in the largo and scherzo from the tango for two violins and viola, and two Slavonic dances.

The "Symphony Society Bulletin," which disseminates information about the concerts and the works performed, was in error in saying that in his American symphony Dr. Dvorak employed negro melodies. The themes are all his own, but he did compose some of them with the intent to reproduce some of the characteristics of negro tunes. To say that he used negro melodies is to obscure one of his principal aims in writing this symphony, which was to show how music naturalized here might furnish suggestions for national color in compositions in the larger artistic forms.

## REAPPEARANCE OF KUBELIK.

The Violinist and the Russian Orchestra at the Hippodrome.

Jan Kubelik, violinist, reappeared in this city last night, playing in a concert at the Hippodrome, assisted by the Russian Symphony Orchestra, Modest Altschuler, conductor. It is not quite two years since Mr. Kubelik was heard here before, but his art as disclosed last evening did not give evidences of large progress during his absence. His numbers were Sinding's A major concerto, opus 45, short pieces by Beethoven and Saint-Saens, and Paganini's "Witches' Dance." The Sinding concerto was previously played here last by Henri Marteau at the Philharmonic concerts of March 9 and 10, 1902. The same violinist introduced it to New York the year before that.

It is an honestly made composition, clear in form, and providing the soloist with opportunities to display some of the most engaging features of violin playing. But on the whole it must be admitted that it is not a very juicy work, and it certainly requires a performer of warmer temperament than Mr. Kubelik to make it interesting to a miscellaneous audience. Perhaps Adolf Brodsky, to whom it is dedicated, might accomplish it.

Mr. Kubelik was by no means accurate in his intonation in the opening movement, but he played the slow part with smoothness and finish, while in the finale he gave an excellent exhibition of clean and well marked bowing. He was, of course, called out many times and finally added to this part of the programme a movement from one of Bach's unaccompanied suites.

The general character of his playing seems to be about the same as it was when he was here in the season of 1905-06. It will be recalled that at that time he had developed from a mere technical expert into a real violin virtuoso, but that he did not disclose any moving eloquence.

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## FIRST OPERA CONCERT.

Sunday Night Season at Hammerstein's Manhattan is Begun.

The first of the new season's Sunday night concerts at the Manhattan Opera House was given last night under the direction of Mr. Campanini. The audience was large and particularly appreciative when Mme. Bressler-Gianoli, who was accidentally stabbed by Mr. Damrosch in the last scene of "Carmen" on Saturday evening, appeared despite a bandaged wrist to sing a waltz of De Bériot's. She also sang with Carlo Albani a duet from "Il Trovatore."

Mr. Albani sang the romance from Verdi's "La Forza del Destino." Mme. Francini, Mme. Gerville-Réache, Mme. Borelli, Mr. Gilbert, Mr. Daddi and Mr. Arimondi were other soloists.

Mr. Hammerstein announced last night that Miss Mary Garden, the soprano, will make her first appearance on November 22, singing in Mascagni's opera "Thais."

## HERBERT CONCERTS POPULAR.

Big Audience Listens to Programme Running From Wagner to Comic Opera.

The Sunday night concert which Victor Herbert and his orchestra are giving at the Broadway Theatre grew more popular as the season progresses. Last night's audience filled nearly every seat in the big playhouse and showed marked partiality to the music composed by the conductor. The second part of the programme consisted entirely of this and included Mr. Herbert's "Western Overture," burlesque and several selections from his operas, the Tannhauser overture, Gernani's "Nell Grey" suite, a Bach air, Haydn's serenade and Beethoven's Turkish march from "The Ruins of Athens."

The soloists were Clifford Wiley, basso, and John Spargur, violinist, both of whom were well received.

## FIDLED INTO COURT.

Music Near a Gas House at 3 A. M. Cost Patrick Skully a Licking and a Fine.

Patrick Skully of Tenafly, N. J., came to town on Saturday and brought along his violin. At 3 o'clock yesterday morning he was standing at the corner of Eleventh avenue and Forty-second street playing "The Rocky Road to Dublin," while a man whom he had met was dancing a jig. John Cavanagh, who is a policeman, came running up, and as he didn't like the time in which Skully was playing told him to cut it out, even if workers in the gas house were the only ones likely to be disturbed.

"Yes may be a cop, but I am as good Irish as ye," said Skully as he handed the fiddle to the man who had been dancing and sailed into Cavanagh. Cavanagh was too much for Skully, and the march for the West Forty-seventh street station house was taken up. The dancer and the violin disappeared. In the West Side court yesterday Skully was fined \$5 and questioned regarding a handsome gold watch he had wrapped up in a piece of newspaper. Inside the watch was this inscription: "To C. Arthur from F. Dawson, 1885."

Skully said he got the watch from a man to whom he loaned \$5 the day the Polo Grounds opened in 1904. The man said he lived in Brooklyn and Skully hadn't seen him since.

## Assemblyman to Turn Actor.

The members of the St. James Union attached to St. James's Roman Catholic Church have engaged the London Theatre on the Bowery for Sunday night, November 24, when they will produce Dion Boucicault's old Irish drama, "The Shaughraun."

Assemblyman John F. Smith, of the Second district, who is a member of the St. James Union, will play the role of Con Kinellan.

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## Last of the McLean Lectures.

George Nox McCain delivered last night at Carnegie Lyceum before a good sized audience the last of his illustrated lectures on "Savage Europe." His subject was "Cities of the Adriatic," and beginning with Venice he conducted his audience into the untravelled seacoast towns which date back to the Roman rule and where the only means of communication is by water. By motion pictures and slides the route lay through Fiume, the sole seaport of Austria-Hungary; Zara, with its quaint peasant costumes; Spalato, the death place of Diocletian, to Ragusa. In Ragusa hundreds of refugees from Turkish oppression were shown marching through the city.

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